Au milieu des ruines

English version

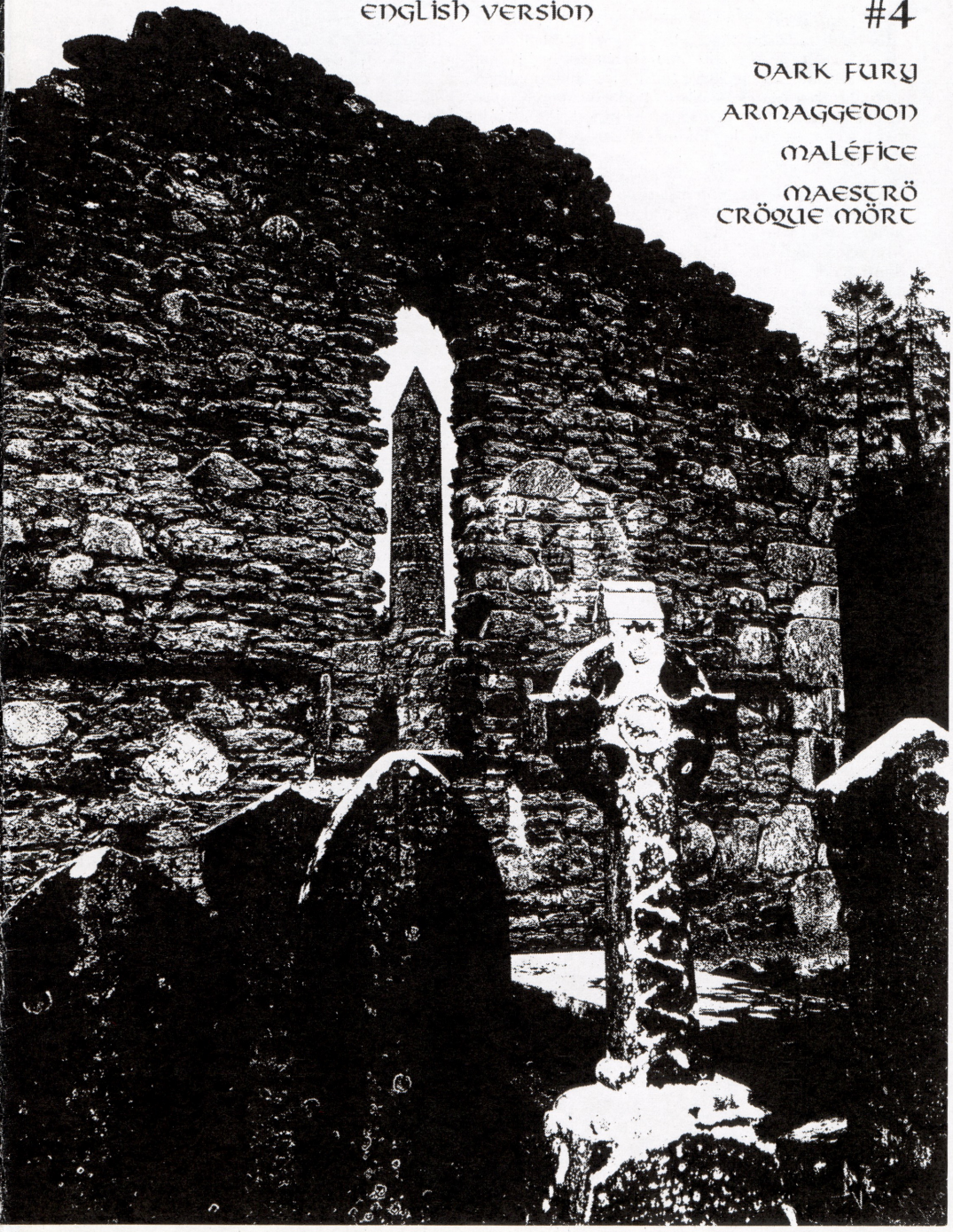
#4

Dark Fury

Armaggedon

Maléfice

Maeströ
Cröque Mört



EDITORIAL

Fourth issue! And still under the sign of harmony and friendship among people. We present many French speakers this time, since three out of four bands are Francophone, and it's certainly not over since our dear Europe seems to gradually submit (once again) to the darkest periods of its history. More cold sweat and teeth-grinding for our (in)famous temperance leagues!

Let's start with the intransigence of **Dark Fury**, who no longer need any introduction, at least for the insiders that you all surely are! Active since 1997, Krzysztof does not bother with any swagger, as illustrated by his music, as it gives off a quiet strength and both a constant and sharp devotion that deserve our total respect. We thank him for his contribution!

Then comes the French **Armaggedon** war machine. They are, without any doubt, one of the greatest prides of our country after the nuclear aircraft carrier Charles de Gaulle! There is nothing fake in their extremism, as demonstrated by this tasteful (and non-kosher) interview. We thank Grimvald and SSatan for their detailed answers, with just the right amount of humor and derision so as not to be considered mental! This may be a mistake!

We remain in France with the leader of **Maléfice**, an enigmatic project and not as young as it seems to be. Musically close to Summoning but with a "Hugo Boss-style" Silenus who would have preferred the reading of Marc Augier to Tolkien! Hitler's flying-saucers and the Hyperborean race have never been so close to us! A refreshing and solar interview.

Finally, we cross the Atlantic to collect the words of Maestro Holocausto, creator and leader of this strange project called **Maeströ Cröque Mört**, having released in 2018 a completely fucked up album! A must of its kind! In this dense interview, you will discover a colorful character (in a manner of speaking), with a pure punk spirit, having many things to say, not preaching for any party except that of the eternal rebels of their time, driven by an unlimited hatred and a pronounced taste for death. A combative and physical interview! It should calm you down until the next issue.

Last but not least, we remind you that this fanzine is intended for an informed and adult readership. Avoid talking about it on the so-called social networks as much as possible, for the betterment of all. It is anyway printed in an unlimited amount, in French and in English, send us an email if you can't find it at your local dealer.

We hope you will enjoy it, and as usual, if you are not satisfied, then please, fuck off.

Lost Wisdom / Weisthor

contact.thepastisalive@gmail.com

We dedicated this issue to the memory of Nikolaï Yvanovitch Makhno, a.k.a Kurgan, from french label D.U.K.E.

Thanks to Martin Locker for proofreading and correction.

Dark Fury

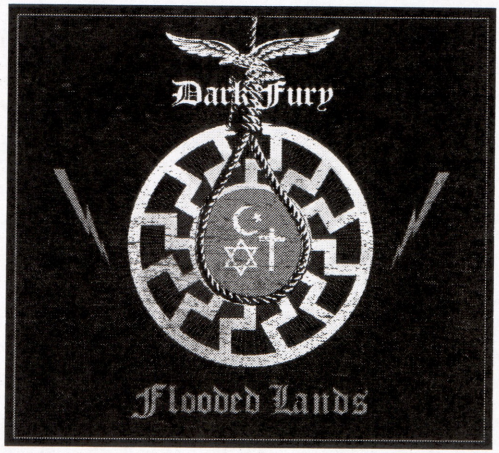
Intolerant Black Metal since 1997

TWENTY YEARS OF MILITANT ACTIVITY HAVE BY NO MEANS WEAKENED THE DETERMINATION OF DARK FURY, WHO FINALLY SEEM TO REAP THE BENEFITS OF THEIR WORK. THIS IS A DESERVED RECOGNITION FOR THE GROUP, WHO STAYED THE COURSE WITH RARE MUSICAL STABILITY. IN ADDITION TO PRESENTING FRESH NEWS, THIS INTERVIEW ALLOWS US TO GO BACK TO THE ORIGINS OF THE POLISH SCENE, K. HAVING PARTICIPATED IN THE LEGENDARY THOR'S HAMMER, AND ALSO TO CLARIFY ITS IDEOLOGICAL POSITIONS. NEEDLESS TO SAY THAT WE ARE QUITE PROUD OF THEIR PARTICIPATION IN THE FANZINE!

Greetings Krzysztof! Thank you for accepting our request. Dark Fury has become a leading player in the radical Polish scene. It is your main band but you also have been part of Selbstmord and Ohtar, all three forming a circle of close friends. What are the best memories you have after all those years in the Polish underground scene? What do think of its current state?

Krzysztof: Hello, thank you for a warm words about **Dark Fury**. I was a member of **Selbstmord** in the past (both session and live). Regarding **Ohtar**, I was only helping Necro with a few small issues. Yes, we are creating a small circle of close, long-time friends and I hope this will never change.

You have to consider today's Polish underground Black Metal scene as being two different subjects. The radical one – which, mostly, collapsed, and a regular one, which has a lot of great musicians and strong bands, but ideologically is just not my cup of tea. Keeping this in mind I see that my close community has almost disappeared from the UG.

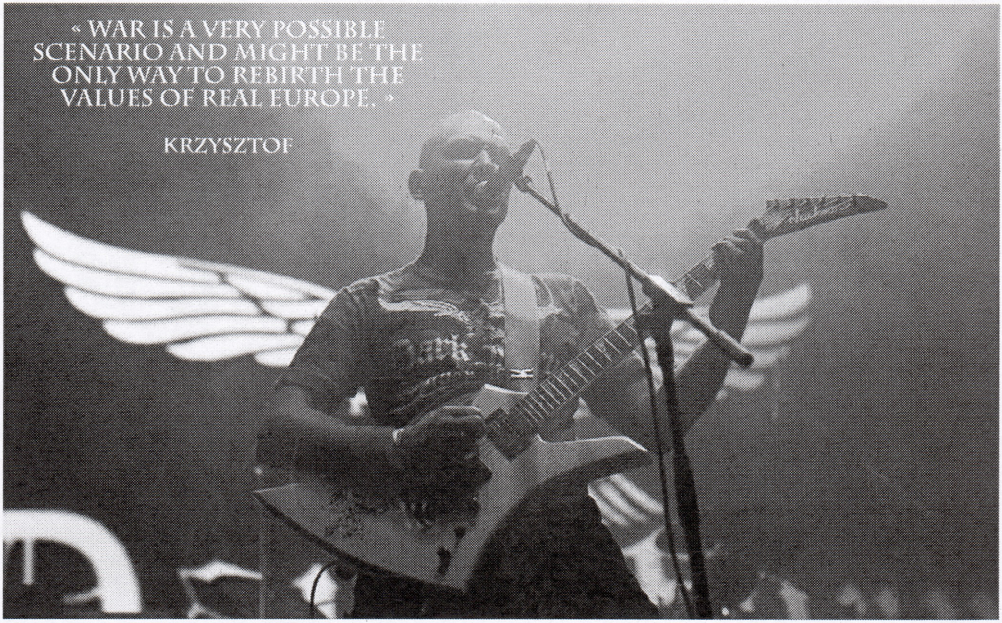


What were your main influences at the time of the band's creation? When did you think : "That's it, I found the sound I was looking for."? With hindsight, is there a release that you are particularly proud of?

My main influences in the times of the band's creation were of course people involved in the Polish BM UG in those days – i.e. Capricornus and few others I knew personally. As for sound – hahaha - nobody had any idea about how to reach it and most people were recording their demos on the same equipment – owned by Darken. So we had this "specific" sound and of course we liked it a lot. I'm proud of every **Dark Fury** recording; even if some of them are not 'quality' music, the feelings concerning each one are what are important for me.

Since the beginning, the musical style of Dark Fury hasn't changed significantly, there is a strong homogeneity in your music. Does this comes naturally or do you practise a lot before recording? How do you make sure each album has its own sound?

Everything I did for Dark Fury came naturally. I never learned how to play guitar. Beside few laconic advices from a friends I learned how to play at home by myself. I'm sure that's the reason of homogeneity you mentioned. I don't know many techniques, everything is raw and simple. Since the times of *Fortress of Eagles* we are taking a lot of care about the sound, trying to do it as powerfull and full as possible with budged and skills we have.



Your new album, *Flooded Lands*, has just been released. The cover of the digipak reminded us of a well-known album from the Polish scene, *Three Weeds from the Same Root*, released 15 years ago! Was this on purpose? It turns out that you were part of the Thor's Hammer's line-up during *The Fate Worse than Death* period, so before the release of this album. What memories do you have of this collaboration? Did you have an influence on the (short) continuation of Thor's Hammer?

The album's subject is adequate to the front cover's image, so we decided to use it despite the similarities to the **Thor's Hammer**'s cover. I have good memories from the time of being a band member. We were young, proud and strong! Our hearts were burning and warm blood was flowing in veins. It's a shame that the band finished in such a disgraceful way. No, I had no influence on the last **TH**'s album. By that time I did not want to be a part of a band anymore.

Although being one of the key figures in the movement in Poland, Capricornus seems to have definitively stopped his activities, and lost the esteem of many "old" actors, but it is difficult for outsiders to distinguish between true and false informations. Could you give us your perspective? Did you stay in touch after all these years?

Capricornus has left the movement for good and never came back. I don't think anyone is in contact with him nowadays, as neither we nor him are looking for such a contact. Do not misinterpret me, I have a great respect for everything he did creating the Polish Black Metal scene and the movement in early 90's and I can tell you, that if not for him, there would not be such a strong movement in Poland. But his days are over. We need to move forward and not distract ourselves with spectres from the past.

Flooded Lands shows an exemplary level of inspiration as usual, with remarkable guitar riffs, as listeners can hear on tracks like "The Modern World" or "Age of Madness". After all these years, how do you manage to keep up this level of inspiration? Are you constantly searching for improvement? Do you consider each new release as one more step towards a possible "ultimate" goal?

Everything that surrounds me, everything I experience, read, see, feel, hear - it all inspires me for creating music for **Dark Fury**. I'm glad you appreciate that. This means I'm still not burned out. Yes, I'm trying to improve myself all the time, not only musically, but in every aspect of my life. Maybe that's the point. I always think that every new release of our band is a step forward, and I'm sure we will never reach the ultimate goal. This would be the end of our path.

Let's focus on the themes of the last album. We clearly see throughout all of Europe, religious conflicts seem more real than ever! Did it strengthen your determination? Do you think that our main problems are primarily religious, and that a fall of monotheism is still possible? If so, how could it happen? We inevitably think of Samuel Huntington's book, Clash of Civilizations, which made a lot of noise when it came out, because it updated this religious (and cultural) reading into geopolitical conflicts. To put it simply: must we came back to the time of Crusades? A pagan one, this time!

I consider everything that is going on in Europe as a more global problem. Religion is only one part of the whole culture. Leftists are trying to cut off the roots of White Man. To destroy every ancient religion, forbid the symbols of our race and nation, to show the world that our culture is criminal and primitive. They are trying to make us feel guilty and sorry for being proud,

white, heterosexual. Ideas like nationalism or even patriotism are compared to Nazism, which is mostly socially unacceptable. Adding the economic pressure and our European lust for oil and money – we can see the situation more clearly. Oriana Fallaci was writing about that in 80's (if I am not wrong). I think that war is very possible and might be the only solution to get rid of foreign elements from European soil and to try to rebuild our native culture.

Let's go back to the second-to-last album: *This Story Happened Before*. We can say that this is one of your most accomplished albums. Did you compose this one with a particular state of mind, or was it simply a continuation? What was the feedback on it? Were they different from the previous ones?
As with every other album, this one has been composed under the impression of everything what surrounds me. The music was not created with a plan to play this or that, it just flew from myself during improvisations. As one of the most important topics in nowadays Europe is a flood of unwanted refugees, the choice of the lyrical subject was obvious. We got very good feedback with this album. We are usually getting good reviews, but this time there were much more of them.

Let's stay on this album. As stated in the booklet, history repeats itself without people learning from the past, for instance Hungary has experienced 3 centuries of Ottoman occupation. Described yesterday as a "fad" of the far-right, no one today dares to deny the migration crisis in Europe, even on the left! Most demographers agree on the current population replacement by African countries. How did we get here? Who benefits? Could Europe ever recover from it?
Europe is flooded by "refugees" by the machinations of jews and stupid, brainwashed leftists. According to Oriana Falacci, also by Saudi Arabia. I believe arabs and jews benefit from the crisis. To recover from that situation we need a cleansing. I believe that war is a very possible scenario and might be the only solution to get rid of the coloured mud which is flooding our soil. To be honest, I believe war already happens; the war of muslims against infidels – in this situation, us. Why should we be passive?

On the same topic, we noticed that only Eastern Europe countries seem to revolt against this massive Islamization. There is a real East / West divide in Europe on the migratory issue, between the Visegrad group that acts, and the others that do nothing. Do you think this is related to your particular story? For example, the fact that a Polish man, Jean Sobieski, defeated the Turks during the battle of Vienna?
Well, first of all we have a right-wing ultra-catholic goverment. As long as we have do, Poland will not take muslim refugees. The same for Hungary. I know Slovakia is also against them. In the Czech Republic there is much more difficult situation, as the president represents right wing while the parliament is left wing. Of course Poles remembers about their history. Jan III Sobieski was our greatest king. However I don't think that is the reason for our goverment refusing to take refugees.

Despite current events, not many Black Metal bands (even radical ones) "dare" to take aim at Islam in particular. In the last issue of our fanzine, Gelal from GBK stated that Judeo-Christianity remains the main target to be defeated because they were the first to replace paganism. What is your opinion on this subject? What hierarchy do you perceive between the different enemies of Europe?
In my opinion jews and islamists are currently the main enemies of White Men in Europe. Both of those enemies want our race and culture to fall into oblivion. Christianity lost it's influence on people, it has just an honourary function. I'm not sure how it is in other countries (i.e. in Argentina, where Gelal lives), but here, in Poland, even with our ultracatholic goverment, christianity do not really affect our lives.

You are often labeled as "NS", wrongly because you seem mostly claiming a simple white supremacism (race, roots, nation). It would be indeed paradoxical for Slavs, for historical reason, to defend such an ideology! Have you ever been noticed for it, and if so, what is your position on this label?
We are a racial loyalists, polish nationalists and white supremacists. Our main goal is to keep our culture alive and to awaken or keep the pride of being White Man among people. Every White Man should be aware about his roots, culture, religion (at this point I mean Heathenism). Poland had very strong National Socialistic party in the past. Our greatest national hero of XX-th century Józef Pilsudski was the member of this party (PPS). At this point you may call us polish national socialists.

Even if you have strong links with NS circles, your texts and visuals are not as explicit (or clichéd) as others displaying provocative symbols, sometimes too easily. Why this apparent "soberness", which is also audible in your music?
Everything we believe in is in our lyrics, statements and interviews. There is really no need to abuse the symbolics, as if there are too many symbols displayed, no one cares about them. Regarding the music itself, we

are trying to produce the best quality music we can, and, as I mentioned a moment ago – lyrics are very important part of our art. Everything is in them – direct and clear.

Rob Darken stated that the TTF no longer exists because this kind of organization was too dangerous. Is it "legally" possible to be openly NS in Poland? Did you have personal problems with your different activities, whether with the authorities, or possible "antifa"?
You can be National Socialist, but of course you can not be nazi here. Those are two different things. I never had a problems because of my views neither from authorities nor from antifa. To be honest I don't think antifa has a real power here. They are only writing about us on the internet and in the leftist newspaper "Gazeta Wyborcza" – whose owner is well known jew. I heard the stories that antifa attacked people in Poland as well, it never happened to me though.

Speaking of Rob Darken, with whom you still seem close, what is your opinion of his status in the BM scene? In recent statements, he regretted being associated with NS bands and claiming he was neither racist nor Nazi. How much confidence can we give to his statement in your opinion? Generally speaking, what is the best thing to say when dealing with these kind of (recurrent) charges?
Why do you think I'm close to Darken? **[Because of Thoth, inactive for a while indeed... – Ed.]** He is a silly coward and businessman. I don't really care about what is he doing/talking about etc. I can only advice everyone who wants to support the White Power movement to stop supporting such people as Darken. There are a lot of strong individuals around, who deserve and needs this support much more.

In France, more and more writers or intellectuals speak about the possibility of a civil war, which would lead the country into chaos. The recent revolt of "Yellow Vests" seems to be a nice rehearsal! From your point of view, is this something to be feared or hoped for, for a possible "rebirth" in Europe? What is the situation in Poland for that matter?
As I mentioned before, I think that war is a very possible scenario and might be the only way to rebirth the values of real Europe, get rid of unwanted elements and stupid leftists trying to annihilate White Man's pride and heritage. I heard about the Yellow Vests revolt, but please be aware that the official media do not give any real info about the situation in Western Europe. In Poland the situation is very good. The only refugees we took are the Ukrainian ones, which are mostly Slavs and the same race/cultural roots as we are. As long as we have right wing government our situation will not change, let's hope they will win the next election as well.

Dark Fury has gradually made a name for itself in the underground. Today the band is respected and its audience seems to be growing. We know that your goal is not to become a rock star, but do you find any personal satisfaction with it? Do you pay attention to comments or criticism on your music, or not at all?
Of course I have a lot of satisfaction with what we are doing with Dark Fury. I'm fulfilling myself in the band and I have a feeling of doing something important, supporting and spreading an important message and being a part of the European and worldwide WP movement. I'm trying, as much as I can, to support right-thinking people, bands, magazines and groups, not only connected to music. And the more popular Dark Fury is, the more I can do to help specific people.
Yes, we are paying attention to comments and criticism of our music and behaviour and, for sure, we are drawing some conclusions. However, despite what people say about us, we are always ourselves.

From a technical point of view, you play everything in Dark Fury, except the drums. Is it in order to keep the greatest possible control? Can it be considered as a solo project? Do the other members have a role during the writing process?
I create all guitar, bass parts and lyrics for the band, but I'm not despotic. We are discussing the ideas of songs and playing/recording only those which are suitable for all of us. I wouldn't like to consider **Dark Fury** as a solo project.

The Polish underground BM scene found its glory in the famous TTF, but today it still remains very active, with good quality bands, unlike other historical scenes (Norway, etc.). What do you think of its story and what has become of it today? Are you nostalgic for the old spirit that guided the scene in the 90s?
The Polish Underground was always different to the other countries' scenes. We had a lot of strong individuals and the attitude here was 'actions not words'. What you can see today is just a shadow of the Polish Underground's past glory. The biggest part of the scene is too calm, too "regular". People have no balls or no need to do something more than just regular modern black metal with silly, safe lyrics and an unserious image. No, I'm not a nostalgic kind of person. We live in present times and are creating the future. Looking back too often does not lead to victory.

Your side-project Wolfspirit is announced specifically as a tribute to the TTF. Is it Widar from Bilskirnir

who initiated this project? How did the collaboration happened, and do you plan to last in time?
Widar is the brain of **Wolfspirit**. I'm only a session vocalist. I believe every question about **Wolfspirit**'s history and future should be asked to him.

In 2009 you launched your own label Lower Silesian Stronghold (originally named True Underground Productions). For what purpose initially? You have released plenty of respectable projects, what is your main goal with it?
My 1st release was unleashed at 01.01.2008. Those times there was literally 1 label in Poland able to release a radical Black Metal band. So I decided to start a small UG label by myself. The main goal was and is – to spread the right wing message and help people & bands which have the same views as myself. It appears that people want a label with my profile and want to listen to my releases. The label grew and new possibilities opened. I started to release analogs, merchandise and organising concerts. As for now I feel I am succeeding with the label and it's activity.

By the way, what become your excellent project called Thoth, that you created with Necro and Rob Darken? Two albums were released, almost 10 years ago now, is it possible to see something new coming soon?
Thoth's way is finished. Neither I nor Necro have the time nor ideas to create new music under that banner. I think we are too much focused on our main bands and ideas. Darken do not suit us any more.

We are close to the end, what can we expect from you in the near future? Will the anti-religious theme become recurrent in Dark Fury?
Currently we have no plans for the near future. We made an agreement with our US friends for split EP with Moharebeh, but this will, for sure, not happen in 2019. We need to re-charge the batteries to have ideas for new, quality music and lyrics. I can't tell you now what will be the theme of any of our future releases. Everything depends on what will inspire me. We are not running away from anti-religious subjects, however anti-christianity, bearing in mind the current situation in Europe, is not really of the main importance for me.

Thank you for taking such a time to answer our (many) questions! We give you the final words.
We must secure the existence of our people and a future for White Children!

ARMAGEDDON

IS AN INTRODUCTION NECESSARY? INTEGRITY AND UNCOMPROMISING COMMITMENT WILL BE ENOUGH TO INTRODUCE ARMAGGEDON. ONE OF OUR GREATEST NATIONAL PRIDES IN FRANCE, AN ETERNAL DEFENDER OF PURE AND PURIFIED BLACK METAL, HERMETIC TO THE PREVAILING MEDIOCRITY, THE BAND NO LONGER NEED TO PROVE ANYTHING TO ANYONE AND CONTINUES TO SPREAD ITS HATRED TO HUMANITY, AS WITH THE LAST ALBUM, CARRYING THE TORCH OF TRADITION AS IT SHOULD BE DONE. THEIR RADICALISM IS ALSO REFLECTED IN THEIR WORDS, AS YOU CAN SEE IN THE FOLLOWING LINES, WHICH WON'T CHANGE THEIR REPUTATION!

Greetings Armaggedon! Let's start immediately: your last album kills and confirms your limitless hate that's existed for sixteen years now. What has stoked it for all these years?

SSatan: Sieg ... Nothing offensive in particular, we are **Armaggedon**, we are the image of what we have always wanted to be and especially what we are: the worthy representation of what Black Metal should be and should have remained. Nothing has evolved since our beginnings, our speech remains the same as the approach and the content. We are simply faithful.

Grimvald: Our dedication and passion for Black Metal. This path that we have been following for all these years, which is the right one, and one from which we will not drift. We have assumed this way of life and we will follow it until death (with or without Black Metal for that matter).

Listening to this new album, we can only see (and rejoice!) your consistency and your intransigence over the recordings, respecting the course you have set for a long time now. Do you have a clear goal with Armaggedon?

SSatan: As I just said, and as you point out, we are faithful and upright. It cannot be strictly speaking objective, in the broad sense of the word. Armaggedon represents, for us, Black Metal, but is also the representation of a Black Metal that is no longer, and unfortunately that should have been able to survive in its original sense. The latter by its dogmas, behavioural doctrines, spirit, way of life (or rather approach to it) and its philosophical vision had all the weapons to be what he had to be both through and beyond music: this pernicious current, alive in its depth, this perpetual and evil shadow with a power of self-sufficiency for its perpetuity. With hindsight and forcing the line, finally it will lack only the fidelity, intransigence and constancy in its players to achieve what Black Metal was meant to be ... Fuck You. Armaggedon simply proposes to be still standing there as in his early days.

Grimvald: I don't think of a clear goal, **Armaggedon** is the most extreme and hateful reflection of what we are, **SSatan** and I. The goal has always been the same: to make a direct, uncompromising, violent, satanic, antisemitic, anti-human and salvational Black Metal for ourselves. Deviating from this

state of mind would kill **Armaggedon**, this has always been clear to us, nothing will change in the future, no evolution will be possible if other albums come into being.

This refined and timeless aspect is found in very few groups, especially over such a long period, Maniac Butcher being one of the exceptions. How do you manage to remain hermetically sealed against the (harmful) influence of the outside world and its movements?

SSatan: We do not care about "the rest". For my part, and not finding myself in this pseudo Black Metal circus, I listen to no more than a dozen groups and have bought absolutely no tape / vinyl / CD since '99. There is absolutely no influence possible and anyway I do not wish in any case to "know" this pseudo neo Black Metal scene that interests me neither in his music nor in his people. **Armaggedon** is engraved in this timeless cycle and will forever be frozen on the heart of its subject as the purest Black Metal.

"THE GOAL HAS ALWAYS BEEN THE SAME: TO MAKE A DIRECT, UNCOMPROMISING, VIOLENT, SATANIC, ANTISEMITIC, ANTI-HUMAN AND SALVATIONAL BLACK METAL FOR OURSELVES."

GRIMVALD

Since I.N.R.I. your albums have been self-released, and this one is no exception. A few details for Digi, LP or Cassette editions (Undercover Records, Forgotten Wisdom, Darker Than Black, etc.)? Is this due to a desire to keep as much control as possible? Is not it more restrictive than to let the (dirty) job be done by a trusted label?

SSatan: We can say that, in one sense, self-releasing albums is more Black Metal in terms of approach. I remain very cautious of the "labels", they had an important part in the debilitation and the degeneration of the Black Metal parallel to the influence of certain actions and trends. In addition, being self-released makes sure that 666% of the product will come out as we wish with the 'touch of fuck-you' we want. Never will there be concessions like we have been asked to make in the past, without success; wishing to make us modify titles, content (samples / photos ...). Fuck You, **Armageddon** will never change ... until you die.

Grimvald: What pushed us towards self-releasing is a disagreement with the label Propaganda Records (Ukraine), which was supposed to release the album I.N.R.I, only the song title "Brutal Panzer Assault (Hauptsturmfuhrer Mickael Witmann's Fury)" was a little too much for them.

It's out of the question for **ARMAGGEDON** to change anything, it became clear to us that the only way to avoid censorship was to produce our own albums. The only real constraint is to find manufacturing plants that are not reluctant with our ideas but the last three albums to date show that this is possible. Keeping control over our albums is unfortunately an utopian idea, with the internet it is so easy to broadcast anything, we can not spend our time chasing those who broadcast our music, but no matter in the end: FUCK YOU ALL!

Do you have songs in reserve or are they still designed in preparation for an upcoming recording? How do you sort them out? Do you put in the trash a lot of riffs or even titles?

SSatan: The creation of **Armaggedon** content is very simple. It does not acknowledge any notion of duration or constraint. When **Grimvald** has brought a number of titles to what he feels is maturity, we record the vocals. It is this moment that will define if the song will be or will not be. Indeed there is the confrontation of points of view, reflection, the spirit of synthesis, the global approach. Everything is instinctive to be closest to the purest feeling of what we want to see emerge. At this moment some pieces are thus sometimes set aside to be rearranged with my "constructive criticism and my ideas" (I am sometimes boring but still relevant), or reviewed with elements of the recession that took **Grimvald**, or sometimes completely abandoned . Whatever happens in the vocals recording process, we still have a clear vision of what this new **Armaggedon** is going to be: Evil as Fuck. Only the mixing is "left" to give body but the soul is there. This soul, this unhealthy spirit that one feels throughout an album is one that has irrigated the whole process of recording with darkness and hate and that we will have felt all along which validates a song; be it half naked, self-mutilating ourselves, or humbly over a song between two beers and three couplets.

Grimvald: The process is always done in 2 steps: the composition / recording of the music and recording of the vocals. The vocals are recorded in "one shot" and **SSatan** does not listen to the songs in advance, making sure that everything is done on the moment, allowing spontaneity and flawless sincerity.

Your lyrics are not published in the booklets. Since we imagine that this is not self-censorship (!), is there a particular reason for this? Are the

texts just there to accompany the music in the end?
SSatan: Our song titles are unequivocal on their content and are sufficient. I am not here to compose prose or write my presentation on the inequality of races and the goodness of an extermination that should this time be real and accomplished. Anyway we are not Heavy Metal band or anything, I do not expect and I do not want a fucking gang of trendy gays to chant my choruses at the top of their lungs. Moreover, it is even less serious and Black Metal to have in one's head this image of pseudo "true evil", someone who wants these fucking words, in a booklet 88 pages full HD color, so he can follow with his little finger the lyrics of the song. Fuck, we are not karaoke, we play Black Metal. Let them go and sing "Fuel for Hatred" or **Dimmu Burger**.
Fuck you all.

Unless I'm mistaken, you always use a drum-machine on each album. In any case, no drummer is specified. If that's correct, why this choice? Is this through choice or a circumstance?
Grimvald: It depends on the albums in fact, there is sometimes a real drummer behind the drums.
It's all about timing, we never really wondered if it was better or worse with a drummer. The important thing is that the final rendering corresponds to what we want. Recording with a drummer takes a little more time and money but it's not an obstacle for us. However the drummer will never be mentioned because **Armaggedon** is a duet, if a drummer is present it is only to perform what has been planned, it does not interfere in the composition process.

You sometimes re-record your own titles ("Daemon's Supremacy", etc.). Looking back, what is your impression of your first recordings? Do you feel you have progressed since then, or is it not at all a necessity in your opinion?
SSatan: We like to reclaim some of our songs, for the simple reason that we like them and they are fully part of **Armaggedon**. We are satisfied with all of our production because it reflects what we want to convey and there are absolutely no regrets of any order. There is no quest for progression because it is the opposite of what is wanted and what needs to be. **Armaggedon** will remain what it is forever and I do not see any so fundamental evolution between our first songs and those of today, proof that they are fully merged with the rest of the other pieces when taken again.
Grimvald: No regrets about the whole of the discography and still less on the first recordings. We used a lot of demos titles on different albums and in the end the whole is always coherent. We do not want to evolve, we do Black Metal, period. Technically I do not know if we can really say that we have progressed, I'm not a virtuoso and I do not practice my instrument four hours a day, seven days a week and Black Metal is not the style that requires the greater technique. We have always tried to be as direct as possible in our music, no frills, no unnecessary addition of keyboards, female voices, flutes or some other shit. So progress is clearly not in our objectives with **Armaggedon**.

Since we are talking about the past (living), what was the starting spark for the creation of the group? In what context was this done? What goal are you looking for?
SSatan: I was part of the underground scene at start of the 90s, but this scene quickly changed thanks to the Zionist evolutions that we know and the behaviours of some shitty assholes. It quickly gave rise to the stain which evolved into oil and the scene has been gangrenous and weathered ever since, everyone jumping onto the commercial and affordable bandwagon to expand its audience and thus its notoriety. I was disgusted by this scene, with all these new pseudo influences. Here, I'll put crazy synth everywhere, I'll add in some shitty punk, I'm into Baudelaire, and even better I'll be pagan with my plastic helmet and Celtic songs, or I'm futuristic and I do experimental synths in a spatio-temporal journey (thank you Fenriz with your damn **Neptune Towers**) etc. etc. what the fuck !! And all this, it is found on Saturday after MacDonalds and 2 beers, in the concert of the week where vampires / intellectual / grungers depressed by Kurt Cobain's suicide and big negro thrashers rub shoulders around a joint, swapping tales about the guy who is in jail, the madman, **Beurrezeum** while commenting on **Mardeuque**'s last interview in the gloomy magazine found at newsstands last week. But fuck you all. The worst is that this is the legacy of the scene since the end of the 90s, without any awareness of its origins, even though the can be found with 3 clicks on the internet. In short, I continued in a few formations without finding what I missed and will miss forever, a group of true Black Metal. It was more or less the same for Grimvald, we only rubbed shoulders occasionally at this time, he told me about what he had started and his first demo (*Satan Master*). Quickly, and tired of wasting our time, we decided to play together as **Armaggedon,** creating what we were sorely lacking. Since that moment nothing has changed in our perception and vision of things, we always hold in the same way this state of being Black Metal.

Since 'True, Frost and Evil', Armaggedon has taken the form of a duo until today. Again having a line-up as stable as yours is rare, how do

you explain this longevity? How are the roles shared between you (lyrics, music, profanations, etc.)?
SSatan: Grimvald and I have the same vision and are in perfect agreement on what **Armaggedon** should be. We share exactly the same approach, our musical feeling is essentially the same and we also have the same ideas on everything surrounding **Armaggedon** (ideals, message, approach, imagery ...). We will forever be a duo, and although some people may occasionally be session musicians, no one will ever join the **Armaggedon** entity, just as the band can not be one without the other. Regarding the distribution of tasks, I have already mentioned, **Grimvald** writes the music and I write 88% of the lyrics. Nothing is fixed and say that this riff will be with that lyric, it's a lot about my feelings during the recording in which this is defined. For the rest we share all our points of view and we proceed to what should or should not be done.

You have the habit of including on some releases covers of some of the great classics in the Black scene, from Bathory to Gravalend, Beherit and Gorgoroth. They are at the heart of your influences, we suspect, especially the latter (see "Maaneskyggens Slave"). What do you think about these groups and what did they emit at the time? An opinion on their respective "evolutions" (note the quotation marks)?
SSatan: We play some of these "great classics" because they represent Black Metal as it should have remained, frozen, and furthermore I think that integrating these kind of pieces goes perfectly well with our artistic process. I followed some of these groups with interest before the commercial and media wave. I must say that unfortunately all of them have at one point taken the turn that has made Black Metal fail, by the action or the actions of one or all of their members. Anyway it's not about us paying tribute because all these groups are just shit today, and have been for well over a decade, so fuck you all.
Grimvald: These bands and their albums of the time are still the ones I listen to most today, so it's inevitable that they will be felt in **Armaggedon**. I did not live in Norway in the early 1990s, but it seems obvious to me that, from the outside, Black Metal inspired fear, which is very important for this style. Today Black Metal is just one of many styles, and it's not uncommon to see a Black band with a Heavy or Thrash band on a concert poster. Also there was rivalry between Death Metal and Black Metal, but today there is a kind of Metal brotherhood that is completely ridiculous and at odds with the values of hatred and intolerance that must propagate Black Metal.

Grimvald, you have another project, Aktion T4, together with Ravenlord of Woods of Infinity. You take care of all the music and he sings. How did this project get started ? The theme seems as radical, if not slightly more so, as Armaggedon! Musically speaking, it's traditional Black Metal on one side, RAC on the other. Did you want to try something else?
Grimvald: I have known **Ravenlord** for quite some time, we have a similar vision of Europe and the white race and I wanted to try something else. The Black Metal side is pretty close to **Armaggedon** musically, even if I try to make it more 'Swedish' on the

RAC side, it's deliberately very basic. I discovered RAC almost at the same time as Black Metal, even if these movements were not made to coexist at the time. When you're the only long-haired one in a RAC concert in the middle of 300 skins, it's better to know the right people, the Black Metal / RAC link was not as tight as today, for 88% of them I was a hippie. In 2018 it is quite different, the Hammers and B & H are present in a selection of Black Metal concerts, some skins play even in Black Metal groups and vice versa. However, I do not consider myself Skinhead; just like with Black Metal, Skins follow a lifestyle with their own codes and dogmas. Without falling into parody, the RAC Aktion T4 side is not to be taken too literally, but assume it's 666.88%.

It seems that you have never been on stage, at least not under the banner of Armaggedon. Is it for ideological reasons or simply practicality? If the opportunity arose, would that interest you?
SSatan: We have not done any concert with **Armaggedon**. We have a strong desire but its implementation is more delicate. Indeed, it is already necessary that all that we propose about concert is agreed to, which the groups present, the way in which the promotion is carried out (if there is a promotion, nothing is certain) etc .. But especially we want to reproduce on stage what is in our guts with **Armaggedon**, something ultimate, extreme, Black Metal. What rounds off the whole experience is finding the time to rehearse, create a set that can survive the road and that we can perform live in the best conditions with the ideas we want to implement in the show. We hope that someday we find that time, but I can assure you that this even, if it happens one day, will be the Armageddon.
Grimvald: SSatan and I have already played live with our old bands. The idea of getting on the stage with **Armaggedon** is complicated to implement but we do not rule it out. However, conditions must be met. Playing in a festival with various styles, open to all, or enjoying a social media promotion does not interest us. This goes back to the idea of Black Metal, you have to respect certain dogmas. Some proposals

have been received and some of them could have been completed, but the implementation remains delicate for the moment.

Your themes mix Satanism, National Socialism and Antisemitism in equal parts. How important are these different ideas? Do you feel more concerned about one than the other over time? Some groups deeply go into esotericism, be it satanic, Nazi, or whatever. We guess that you see these rather like the empty masturbation of a student, if we are not mistaken?

SSatan: We play Black Metal and our hearts and lives are Black Metal. Black Metal is what you just listed and more. There is no degree of importance on these themes, they are cumulative, complementary. I feel daily irritated, disturbed by the sight of a faithful blessed 'sheep' as by a bastard Jew, Negro, Slope or Arab. There is no order of magnitude and it is not quantifiable. In any case, we must go through a total and ruthless eradication of all. Esotericism itself is the development of the psyche in connection with the affinity of everyone for various beliefs that are not necessarily satanic. Although I have already practiced and / or performed many times, personally or collectively, at various dark and extreme ceremonies, I think it remains very personal and I am not convinced that sacrificing (with folklore) three rats at midnight on June 6 is more important than living on a daily basis or paying more individual homage to the wicked. I do not denigrate the groups that may want to put forward the satanic side through imagery, text etc, however, it must be kept in mind that Black Metal is a whole and not just black candles in the ass to the glory of Pazuzu because it's really very "evil".

Grimvald: We do not really care about the level of importance of this or that subject. The topics are treated according to the mood, the moment or the envy. In a general way I think that everything is intrinsically linked to Black Metal. We agree with the intellectual wank that some groups put forward (again because they do not assume the environment in which they want to evolve), however some seem sincere in their approach. But for **Armaggedon**, there is no ambiguity about the meaning of a swastika or a pentagram.

To extend the previous question, in an old interview given to Copula Cum Daemone (a fanzine of the late Kurgan ...), you told us that they are above all symbols, which have as their common denominator anti-Semitism and anti-Christianity. Is the heart of your criticism, in the end, international Jewry? The chosen people?

SSatan: Of course these values are symbols. I firmly believe in these values and beliefs, and they are an integral part of my being. But we must also take them and brandish them in the face of adversity with the symbolism they have because they are frightening and this is one of the effects to utilise. Anti-Semitism and anti-Christianity are related by their very origins and are absolutely not antinomic. These are indeed two central elements that must be cultivated and propagated, these people must be fought with vehemence, the fall of one will lead to apocalyptic events. However we can not simply summarize through that our position and our fight through **Armaggedon**, if they are vectors there also remains the rest of our approach which cannot be simply summarized through these two elements.

Grimvald: It is obvious that the Jew is gangrene of the world; religions, in a more politically correct way, are the scourge of the human being. All the fantasies that surround the Jews are real, you have to be blind or naive to dare to pretend otherwise. The more years pass, unfortunately, the more I am strengthened in this idea.

Let's stay on the Jews, whose current power (somehow unreported) is no longer really a matter of debate, except for people suffering from acute blindness. Even if history never repeats itself *stricto sensu*, some things always return, so how do you see things evolving in the future? Are some salvational weapons more effective than others? What place does Europe hold in all this?

SSatan: I do not see a favorable outlook for the moment. All civilized governments are imprisoned (ZOG) which leaves, in my opinion, no improvement possible or even a slow degradation through their own self-protection. The same goes for the blinded slaves of God, who are not so weakened as we would like to believe and who still have immense influence, which is also reflected in politics, the latter being that which nourishes our daily life, our "concrete", the factual. Regarding Europe, I see only it as one last refuge for some in order to try to find mutual support, regionalism is not working. I am not convinced about a big Europe. The heart of the fight must be national in the first place then expansionist eventually.

Be that as it may, our world, our "civilized" countries, if they want to emerge in the light of our ambitions and our values, must enter a phase of total conflict and an eradication of 88% of its citizens (gay, lesbian, negro, Asian, Arab, Jewish, catholic, leftist, drug addicts, homeless, tolerant, unproductive, degenerate and mentally handicapped etc. etc. ...) and in parallel know how to establish all the elements that would make this new era continue for at least a millennium. Work.... will set us free.

Grimvald: A huge question ... I am quite pragmatic in nature and it seems that nothing is going in the right direction in the future. The years go by and my skepticism only grows. "Creation Through Destruction" as the other would say. I only see this solution today.

I do not even talk about Europe, these subjects bother me more and more. Surely I am too nostalgic for a past that I did not know but that seemed much happier. The White Race is dying, it is a fact and the point of no return has been crossed. It's a little defeatist I concede, survivalism seems to me the best alternative today. Our times are undergoing a profound change racially (beyond even mentalities) and the "pseudo white unit" is not going to go against this movement. You have to prepare for the worst, "societally" speaking.

In your first demos, we can see the presence of addresses in the booklets to contact you,

then you quickly adopted the classic "No contact, fuck you all" associated with a minimalism that has become a trademark. Is it a way of keeping as much distance as possible with the surrounding circus? Were you "disappointed" with your contacts at the time?

Grimvald: The "No Contact, Fuck You All" appeared to be obvious, as if to cut ourselves off from this scene and the internet scene, this willingness of 90% of groups to want to make themselves known at all costs, to want that They speak of them because they were the most subversive, because they had done something sulphurous. FUCK YOU. I'm not disappointed with the contacts I had, if some have taken other paths I don't care, but I'm disappointed with the scene, disappointed to see that in two clicks we can get the discography of Darkthrone , disappointed that the promotion of (so-called extreme) concerts is via Facebook (and all the Jewry that this represents), disappointed by all these groups that release shirts and accessories with their first demo. Fuck, twenty years ago (I do not even talk about thirty years back) you had to prove yourself, you could not land like that without proving who you were.

Speaking of imagery, saying that yours remains traditional over the albums is an understatement! It's a marker of your identity. Do you have any regrets about this period? A regret of the spirit of the beginnings of Black in the 80s, the "True"wave in the late 90s, born of a rejection of the commercial turning point of the scene?

SSatan: What can be described as regrettable is the attitude of everyone and the actors of this past scene, which is disfigured forever. These people have defiled its very principles, they have completely perverted Black Metal to the point that it does not exist anymore, strictly speaking. Fuck you. All those fuckers who were preaching the values of Black Metal and who subsequently distorted its music, dogmas and spirit by making it commercial. When David's wagon passed, they all jumped in the direction of planet Shekel with varying speeds, all the while transforming the music, making it accessible with particular excessive promotion via an emerging and impersonal computer media (killing off letter writing) or through a mediatization of videos (clips, tv reports ..) or by interviews in the last hard rock mag (for example) ... in short, all that is not Black Metal. FUCK YOU ALL.

Grimvald: No regrets. Things are just completely different. In the 90s when you came to the Black Metal scene it was because you knew someone who was already in, who lived Black Metal at the right time, nothing was perverted yet. Today you no longer live Black Metal you consume, Jews even managed to make this movement gangrenous. But finally the guys who were there in the 90s and are still here today will die with this fucking state of mind. A friend once said to me, "It's our spirit that drove us to Black Metal and not Black Metal that made our mind." When you really understand what this sentence means you cannot regret.

A very large question (but we are coming to the end of the interview!): What inspires you in the evolving BM scene, in France especially? Do you have time to follow its evolutions elsewhere, or do you stay in your corner without worrying about the rest?

SSatan: Personally I do not give a shit about this pseudo scene, whether French or any other, I am absolutely not interested in it. I have found nothing in any case that qualifies as Black Metal since at least the early 2000s. I'll lend an ear from time to time if I'm with **Grimvald** (or other friends) and he puts a little music from a recent band but I do not lend any importance or scope of any kind, I even stopped commenting on these sterile pieces. Anyway, I find almost nothing of Black Metal in all these groups because, musically, it does not meet this term, and if we scratch behind the music we quickly realize that the attitude, the approach and all the behavior of these fuckers connected to it have absolutely nothing to do with Black Metal. I stopped wasting my time with all this.

Grimvald: To be honest I do not care. I discover some pretty good stuff from time to time, but where will these bands be in five years? Ten years ? Maybe six months? The majority of post-2000 groups are from an internet generation who do not know or do not want to know the true dogmas of Black Metal. Over the years my contacts have greatly reduced because many of them have taken directions that have nothing to do with Black Metal. In the end, the people I meet today are those I met twenty years ago or who were there twenty years ago. Black Metal is a way of life, an ideology, a way of being, it can only be a simple music. For ten / fifteen years the Black Metal scene is only a shadow of itself, one dips in and out as one wants, more corpse paint, more bracers, especially not too many "tendentious" symbols, under the cover of esotericism or some such stupidity. Not to mention that the Facists and also patriots use the "swastika" but not "the swastika" and so on. In short, mouldering. Black Metal is no longer scary because of all those ignorant pole-smokers and probably Jewish fuckers. What good is it to be interested in all this?

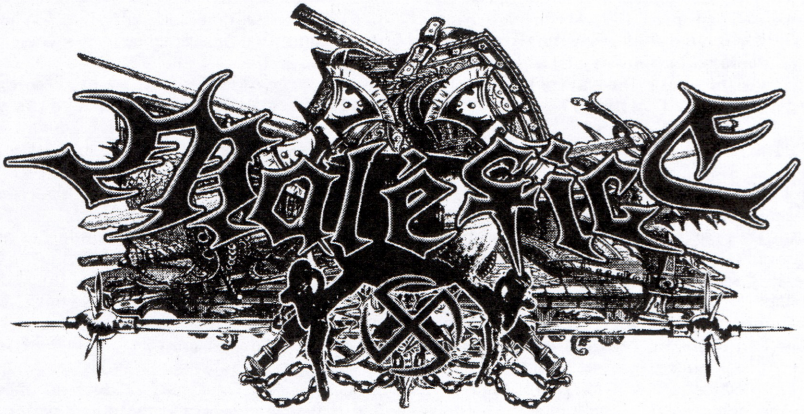
The new album is coming out but do you have any other projects in the short / medium term, whether from Armaggedon or others?

SSatan: Armaggedon is a very spontaneous entity, do not wait for us because we do not expect anything from YOU. We will continue until death, other albums or projects with **Armaggedon** will be completed, it's a certainty, it will happen when we have decided and that may be in six months or in three years.

Grimvald: Armaggedon will explode with us, it's impossible to tell you if we will release an album in a year or five years, we set no limits, no constraints. We do things the way we've always done them, without worrying about others.

Thank you very much for accepting this exchange! One last word ?

FUCK YOU ALL !!!



SOME PEOPLE LIKE TO DEAL WITH PERIODS FROM THE PAST, OTHERS WITH PURELY IMAGINARY WORLDS, BUT MALÉFICE IS DELIGHTED TO DO BOTH AT THE SAME TIME! MIXING A DEEP NOSTALGIA FOR NAZI GERMANY WITH THE MYSTICISM THAT SURROUNDS IT, REINFORCED BY TRUE STORIES OR COUNTERFACTUAL NOVELS, THIS PROJECT HAS THE ABILITY TO MAKE A DEVILISHLY SEDUCTIVE MUSIC MIXING ALL THIS TOGETHER! THIS INTERVIEW ALSO GIVES THE OPPORTUNITY TO LEARN MORE ABOUT ITS CREATOR, WHO IS FAR FROM BEING A "NEWCOMER" IN THE BLACK METAL SCENE, AS YOU WILL SEE.

Greetings! Although the group is old according to Metal Archives, the name Maléficehas emerged relatively recently and some readers are not familiar with your activities. How would you present the project to someone who has never heard of it?

Obersturmbannfuhrer J. Panthuss: Avé! I would say that **Maléfice** is an atmospheric BM group combining national socialist mysticism, national romanticism, NS and post-war esotericism and a bit of science fiction. **Maléfice** has existed since 1999 with the recording of our first mini album and some local concerts.

The band does not seem to have released anything during this long period. What happened during this time? After fifteen years of inactivity, why defrost this hibernating project, instead of just creating a new one? Was it "unfinished business" as they say?

Well! In 1999, we recorded our first mini album in a garage, by a local guy who organized Metal gigs in our area. At the time, there were four of us and we all had other groups at the same time. **Maléfice** was my personal creation. Unfortunately, we could not promote anything like we can today, access to the music was done by exchange of cassette by mail ... So Hexenkartothek was a CD-R that was exchanged "discreetly". Subsequently my second group, which was going to become **Recueil Morbide**, took more and more time of my time, and I ended up keeping **Maléfice** in a corner of my mind. In 2011, I ended up recomposing riffs that made me think clearly of **Maléfice**, so I felt the urge to reawaken my creation.

Since the first album, you have not been idle, composing a follow-up and also multiple splits and various collaborations. How do you explain this creative eruption and do you intend to continue at such a steady pace?

I could not really explain myself. Let's say that my moods and my health make me productive right now, so I take advantage of it. The rest of the group really helps me with the composition, because it allows us to explore more things and be more creative and therefore more productive. And yes, I think we will continue this momentum. No less than five / six releases are waiting for us this year.

On the latest split with Celtic Dance, you are surrounded by other musicians while, unless I'm mistaken, you played solo until then. Is it just in anticipation of the group's participation in the next Hot Shower fest, or is it a permanent arrangement?

You're wrong with a split, we're almost full for over a year and the recording of *Hyperborean Tales*. Arhin came to talk to me about **Maléfice** and the infatuation that it generated in his home [country], I was really touched because he is the drummer of **Via Dolorosa** and a lot of bands that I listened to for years. So, he offered to join me in composing and perhaps for a live appearance. Subsequently, the choice of a second guitarist became obvious to me, I needed to alter my style to that of a more "modern" guitarist, and Uruk Hai of **Frangar** joined us. A pseudo bassist made us laugh for a while too, shortly before we lost patience with **Svardath's** bogus excuses and other lies **[Ex-Ornaments of Sin – Ed.]**. We were in contact with **Brahmastra**'s Rakshasa, he helped us with his bass game which stands out from what is usually heard in the genre. The concerts will follow with this new formation, moreover a keyboardist has just joined us.

As has been mentioned, you have had many splits, but the number of guests on your various releases is also impressive! This is a process that you seem particularly fond of, why so? More generally, do you think that the spirit of camaraderie is essential in politics, and therefore by extension, within a political musical scene as well?

In fact, when I compose or when I record, I project myself into the performance of the piece as it is, and it is at this moment that I say to myself "I see how to do this part", so I go to the underground, I stopped asking "lords" of the genre, I am rather happy with the result and this is just beginning, other collaborations will be on the agenda for the third album. The latest ones, with Todesengel from **Stahlfront** and V from **Norrhem**, are really powerful. Camaraderie must be present in our environment, we are already far from numerous, if we shoot ourselves in the foot constantly, we will not reach anything. Unfortunately, this is not the state of mind of many self-starters.

It's hard to ignore Summoning's influence in Maléfice's music! Can you describe to us your relationship with the Austrian group, the importance you give to it? Is this musical approach also a way to stand out from the rest of the scene? More broadly, what would be your main musical influences?

Haha I was waiting for this one. Yes **Summoning** represents a lot for me. And this is true since the beginning. I discovered **Summoning** during the release of *DolGuldur*, I was in a professional college and I had to face the plebs and the infamy resulting from my group for the first time. Their music was a refuge for me, as was *The Lord of the Rings* and its three volumes. I listened mainly to Scandinavian BM and their sound was clearly distinguishable from the rest, it spoke to me. An unexpected trip for me. For the rest of my influences, I would readily quote **Diabolical Masquerade**, **Sacramentum**, **Emperor**, **Limbonic Art**, **Evol**, **Obtained Enslavement**, the first three **Satyricon** albums, **Kvist, Pazuzu**, **Ancient**, **Abigor**, **Golden Dawn** and many more.

Your second album, *Rencontre avec la bête*, shows a clear progression compared to the first. Under what conditions was it composed and recorded? Do you feel like some artists, a form of permanent dissatisfaction after each release, hence a need (more or less strong) for renewal?

I am eternally dissatisfied, I wanted to record *Le Monastère des Hommes en noir* by myself, and I had to learn on the job and especially alone. We see the result in listening. I did not know what I was doing, it was frankly not a success in terms of the sound. This is why we chose to re-record some titles. The second album is quite particular for me because I recorded it in the same way but calmer, I knew where I was going, what I wanted, even if I remain undecided on the final result. When I listen to it, some songs lead me to the desired point, while others seem unfinished. As far as renewal goes, I think it's important, it's about not going around in circles for the listener, the trip must take you to the desired land, and not bring you back to well-trodden pathways.

Speaking of renewal, you also re-record titles ("Jusqu'àThulé"), is it related to a dissatisfaction with the initial versions, or a simple "stylistic exercise"?
As I said above, I was not satisfied with these songs, and I wanted to bring in an external examination. As a result, the other members actively participated by taking up these songs and appropriating them in their own way. The result is pretty cool I think. We will see if this is the case when *Retour au Monastère* is released.

Even if your music is close to Summoning's, the themes are not at all similar! They revolve around Nazi mysticism, and you do not just scratch the surface. What are your influences and your reading in this field? This was a topic that was popularized by Louis Pauwels' *Le Matin des magiciens* and Jacques Bergier, including the writings of Miguel Serrano (the UFOs!), Was this your starting point? What was your approach to the subject, and why such a fascination?
I read a lot, I search, I search. The recurring problem lies in the fact that composing texts on unreal and totally non-existent facts is complicated. The few writings on the subject prove it. The trilogy of Wilhelm Landig is the exception, that inspired some songs. For others, notably the titles of the various chapters of Hexice, are taken from Marc Augier, known as "Saint Loup". He remains my reference author. Savitri Devi and Serrano also participated. But alsoDarré, and many others: Mabire, Degrelle, the stories of veterans, etc. This fascination comes to me from a very young age with the fantastic cinema, the B movies and other Sci-Fi movies from the 50's, you mix all this with subjects that are more down to earth like the different experiences and expeditions of the Ahnenerbe, the thirst for revenge and you get **Maléfice**. I see it as a reverie for me, an escape from the modern and disgusting world in which we live. It is often said that we are living in the end-times. I think that's right.

Let's stay on esotericism, what do you think about the singular and influential person Karl Maria Wiligut within the Third Reich? More broadly, what do you think of the role of secret societies in the history of men?
The Wiligut case is quite interesting because we are clearly talking about someone who was able to scare Himmler with his vision of things as well as his knowledge and his theories. Admittedly, his work was sometimes far-fetched, but his written works, and especially his poems, remain very lively and informative. His work on the runes remains proof of this. As far as secret societies are concerned, I have always been fascinated by the secret side of things, but in the end what is left of it is nothing but disguised Freemasonry. A need to belong to a secret group, a low-level pseudo-elite, intellectual pedantry under the guise of charity.

It is the quest for the secret of life that led some writers like Jean Mabire to take an interest in Thule, but failed to unravel all the mysteries. From its supposed origin to the society that bore its name and influenced the Nazi ideology, what does Thule represent for you?
A lost paradise, a sacred land that was the blood and soil of our origins. Thule is for me like the polar star, a lighthouse in the night, a kind of guide. A sacred mystery that attracts all my senses, my curiosity, my desire. From Pytheas to Mabire, via Sebottendorf, their stories lead to travel, to mystical transcendence. That's why our visuals so often reflect a mysterious island. And I think that if the abstract side of the thing was not present, the charm would not be there either. It's a kind of hope in the darkness that surrounds us.

Let us expand the question of religion, what do you think of mystics in general, which seems to be a structural need for all human society? "Mysticism first" as some say.
Religion is a plague by itself, a weapon created by man to destroy man, in no way is it peace. This has been seen widely throughout history. Even today, with this bubonic plague that is Islam, with international Jewry or even through the tentacles of Christianity: money, corruption, attacks, media, everything is works to push our world to an end. Man remains a wolf for other men.

If we put aside its hidden aspect, what is your position vis-à-vis National Socialism and its role in history (at least the one we were kind enough to be told)? Are you part of the nostalgic corelike some groups (Der Stürmer, Wolfnacht, etc.)?
Yes ! I am a nostalgic for this time. Clearly. I remain dubious about the current fight, I do not understand much about it. For my part, I prefer to live in the

past. A few years ago, I was in an association that was concerned after elders of Charlemagne [**The interviewee appears to be referring to the veterans from the SS Division Charlemagne – Ed.**], before the true Heroes of our history disappeared. I had the chance to know some of these men and visit with them some beautiful mountainous countries. A book comes to mind immediately, "Les Nostalgiques de Saint Loup". Unfortunately, I think that the spirit of the ancients is destined to disappear.

Speaking of Summoning and the NS ideology, have you just read the Protector statement (found on the net) against groups using Nazi references? What do you think of his point of view, and what answer would you give him on the subject?
Yes, I had the opportunity to read his statement, it made me laugh. I imagine that, as an Austrian, he must feel guilty, or maybe the lure of gain and the lack of balls in the mainstream scene have done the rest. Incidentally, we can note that **Silenus** is more reserved on this subject ... I understood by some assured confidences that he does not share the same points of view as his counterpart.

There also seems to be some self-deprecation in your project: pseudo-extension, official photos evoking the "Nazi exploitation", UFOs, etc. (without going to the semi-parody visuals of the Hot Shower). Some groups dealing with the same topics, such as Stahlfront or Wewelssburg, do not necessarily have this. What is your level of seriousnessin all of this?
The two groups that you quote are friends, I love their work, moreover **Todesengel** sings on *Die letze Odissee*, one of our new songs, and we will also release a split with **WewelSSburg** within a few months. For the semi-parody side, as I could tell you above, cinema is for the many. And if it can make some people smile, why not, it's perfectly fine, and then life is not only black metal;just because you're NS does not mean that you do not have a sense of humor. Some people should take note, to smile is good sometimes. It is not through being depressed that we will win this fight.

You use social networks in an uninhibited way. How important is this media for you? Do you not fear that such an exhibition could turn against you, as it has for other groups, who were not necessarily politicized? Do you understand the reasons of those who boycott these tools?
I use it as a propaganda weapon, certainly it has a circumcised origin, but a weapon is a weapon all the same, which can easily be turned against its creator. Come what may, we are at war and only the issue matters, but I easily understand why some comrades choose to boycott them, I even saw some being sponsored for more access. To each his own choice.

We were talking about the Hot Shower above, where you will perform next April. What do you think of this festival, and more generally of this upsurge in "political" festivals in BM (Asgardsrei, Call of Terror, etc.), it's become rather fashionable lately hasn't it? Is this a good thing from your point of view?
The Hot Shower Fest has been around for years and its success and quality is no longer to be doubted. I'm pretty proud to take the stage again at this Fest. As for the other festivals, it's a good thing. This remains a relatively positive propaganda weapon although it is true that many adopt NSBM out of fashion. The future will sort it out, as it has always been.

In France, the movement of the yellow vests is much talked about, it seems promising as much for the so-called extreme right as for the extreme left movements, which is rare enough to be reported upon. What is your opinion on the phenomenon, its current and future impact?
It is a glimmer of revolt, I adhere to this movement even if I am sorry to see what results from it sometimes. Out of the question of extremes, today it is a whole people that faces the oligarchy of power in place and these predecessors. What hurts me though is to see these Yellow Vests around a roundabout in February, gathered together just to drink. They are there from morning to night boozing, and it does not move the movement forward. But nowadays, twelve consecutive Saturdays demonstrating? It is unheard of. This is a first for France.

The interview is coming to an end, what are your projects in the coming months?
Some concerts certainly. Having a stable and effective line up, which we will enjoy. Regarding releases, we have several splits planned this year, including **WewelSSburg** and **Leibstandarte**, two mini albums, *Back to the Monastery* that revisits the first album with a more modern touch and specific to the current **Maléfice**, and *Germania* which revisits our songs with a Synthwave sauce, a style that I particularly like, that reminds me of my childhood. And finally, our third album with some songs that are already ready with some high-flying guests booked.

Thank you for your answers, we leave you the last word, as tradition dictates. Thank you. I am not so comfortable in the field of interviewing or public expression. Die Welt Gehört Uns!

IT'S UNLIKELY YOU WILL KNOW THIS YOUNG PROJECT FROM QUEBEC BEFORE READING THIS INTERVIEW, HAVING ONLY ONE DEMO AND ONE ALBUM TO ITS CREDIT, BUT ONE THING IS FOR SURE; YOU ARE NOT READY FOR WHAT WILL FOLLOW! IN ADDITION TO BEING TALKATIVE, ITS MAESTRO HAS A CAUSTIC AND COMBATIVE TONE, AS WELL AS AN EXCESSIVE, CONVINCED, REVOLTED AND DETERMINED SPIRIT. A 100% BLACK METAL ATTITUDE THAT IS SADLY MISSING NOWADAYS! THIS INTERVIEW GOES IN A THOUSAND DIFFERENT DIRECTIONS, BUT WITH ONLY DEATH FOR A HORIZON! FLY, YOU FOOLS!

Hellö Maeströ! Your band is very young, could you introduce yourself in a few words for our readers? Are you really the only person behind the project?

Maestro Holocausto: Heil. The youth are very annoying. As a matter of fact, when you're young you're stupid, but you're on fire. Imagine becoming an adult with this flame, burning with greater madness, and turning it over to all those moralizers and governors of this planet of idiots. I do not accept the term young, but yes indeed, the Croque Mort hasn't been around long to tell the truth, but the hate that inhabits it is rather old, at least it is heavy and gnawing from the inside. I am alone at the controls, I do not need anyone to tell me what to do, what to say, what to write. I piss on this world and all those who want to encourage me here! Give the little monkey bananas and he will dance for you. I read the review you made on my album, I'll put your hat on if you want. As long as the music is there, that will save itself from censorship, there will be underground magazines that will publish our manifestos, our crises, our works, our photos, our propaganda, and indeed my duty will be accomplished. Present me however you wish I don't give a shit. Maestro Holocausto, kill all parasites.

You place before us a basic and direct BM, without embellishment, with a touch of (Nazi) punk. With the exception of the instrumental "Letter of Stalingrad", great importance is given to the lyrics, which are particularly audible and striking. Is music only there to support these lyrics? Does the message count above all else?

Ah it's nice to be associated with evil. I pretend to be nothing but Croque Mort, the music is dark, no doubt. The words have a pretty impressive power, I use them as I see fit, right up or down. When I want to set things ablaze, the music is there for that. When I rage in front of the whole planet that tells me that I have no right to think or act as I do, the music is there for that. When I want to sniff some gas and plant my knife in the wall, the music is there for that. As for the message, there isn't one, really. In truth the only

"ALL THIS MUSIC, THIS DARKNESS, THIS ANGER; THE FIRE, WE MUST FEED IT, IT MUST NEVER DIE. MAY THE BLACK FLAME OF EVIL ENDURE FOREVER."

MAESTRO HOLOCAUSTO

message of **MCM** is to make sure that the evil never dies, never will we be crushed in your prisons, never will we become like you, there will always be the horde, there will always be the army in the shadows, which retraces the books burned by the state deemed to be censored or inadequate to our intelligence or education, who remember the betrayals and vicious blows of the order on all those who do not fit in the ranks, which reminds us that we live in a fucking lie, and a shit-heap. Do not look too much for all this madness, after all it's a world in which I like to lose myself, abandon myself to it, let myself be overcome by all this ascension, this impulse, this feeling of being of the other side, to team up with evil, to renounce all morality or good human sense; we live in a land of peace, it is up to us to bring war. The peace, or rather the inactivity of the warrior, makes us all weak, poor, shabby; like a hunter who has not been around the woods for years. He has lost his bearings, he has lost the killer instinct, he no longer has his marksmanship. You see where I'm going, right? All this music, this darkness, this anger; the fire, we must feed it, it must never die. May the black flame of evil endure forever.

Behind its raw aspect your music is catchy and each title has a strong identity, with little vicious melodies that stick in your head. Do you follow a particular method of composition or do you work on instinct? And what part does improvisation play in all of this?
Training dictates that I must say that indeed I played this card for *Cuisine et Poésie Noire*. I chose riffs that were a little more melodic to shaved heads, with a drumming a little more black. I'm not the first to mix Oi! and black metal but it's a style that defines me enormously with **MCM**. For each piece, except for those recorded with my church-organ synth on *Bourreau de Village*, I start with percussion. I sit behind my drums and I play structures, a little bit improvised, or rather instinctual as you say. I choose a lot of different directions, and when I then sit at the controls of the guitars, I feel like I have a session drummer and produce lots of riffs. That's how I compose. Each song is improvised and played according to the mood of the day. So I find a certain personal sense behind each piece because I feel throughout the composition all that lies behind the lyrics, which are not necessarily related to the way I interpret the song. A strange enough way you say, but when you're a guitarist and you have some theoretical training, you absolutely want to break the mold of the composition process, and produce some structured chaos, if you will. Otherwise it would be just noise and that's not so much the direction I want to take. I want to produce good songs that have a real vocabulary that would be censored by any frankly disgusting transgender green pro-feminist vegetarian creature that dares to manifest on this earth. Same thing for the text, I stuff my mouth, I breath deep and I write via improv everything that wants to get out. I love to shut myself up alone, listen to good old forbidden classics and do the military steps by singing a few words without really knowing if they are the good ones. In fact, if I didn't listen so much to these groups during my sleepless nights, maybe this project would never have happened. We do not decide to create this kind of project, to have this kind of ideology, we do not simply 'reach' it, at the crossroads, lost somewhere between the desire to end our days because this world is too rotten and disgusting and suddenly we realize that our place is not there at all. When I was 15 years old I was the first to fight against the Fachos in Punk shows. Now I have a very dirty mouth. It took me some time to get rid of my 'education', my brainwashing, to stop seeing the supposed evil as such. I hope we all die soon.

What is the origin of this name "Maeströ Cröque mört / Maestro Holocausto", which you furiously blast out repeatedly on your songs?

Well, to be honest, I chose Croque Mort. I played for a long time in the neighborhood cemetery when I was a kid, because we had no other place to go. We went there to hide when we played tricks to people. It was the only place where nobody came to see if we were there. I still live not far from this place, and I still visit the woods just behind, because it is where we find the oldest graves, and sometimes coffin ends come back from the dead because of the erosion of the soil, just near the cliff. However, there was already a dirty ass who had this name, you know; in 2019, try to find an original group name! Maeströ; because my hobby is to play music, lock me up and gag me. And then one evening when I invited a loved one to celebrate the darkness with my lonely being, a classic **Absurd** had just ended and then there was a long gap before the beginning of the next piece; he chanted 'Maestro, Music!' For the rest, it's hateful delirium. It's always funny tickling about the holocaust. Try to see in a concert, GLORY TO THE HOLOCAUST! No ? Do not you feel your inside just being tortured to hear it? Shocking people, yes, I would go even further than that. Make them understand that their little actions in the streets, their little protests, their little anti-Nazi tags on the walls will always make me laugh. Since we are "Nazis", because we have a spirit that's a little too old, we will make war on them. Anyway, they are not able to kill any being alive, that's our advantage. That's where we'll hit, because they do not know how to fight, they do not know how to shoot. Always have the thirst for blood and revenge, and no pity or empathy for whoever is in the target.

To stay on the topic of your name, the use of the umlaut and the style of the logo can also evoke the Légions Noires. Is this just simple coincidence? Do you feel close to the state of mind that animated this collective? What do you think of the legacy they have left us?

Nothing is coïncidence, I just revolt against the idea that this kind of subterranean black collective could be reproduced today; everything is publicized, we are filmed without knowing it, we are all listening. Every day the police encroach a little into our homes. Every day the state cuts us alive a little more. No way to hide something from the law, it became very easy to go back to the source. A good number of old chapels would be oh so beautiful through the flames, but that would be too easy. They are just waiting for that. I have a dangerous grudge against the police, and I often dream of fulfilling my plan. And then in the end I always ended up in jail. To be deprived of drinking for years would kill me. These dark years of black metal left a glorious legacy and I believe that without these criminal acts we would not be here today. Crime, hatred and fear must dominate in this music, however it's just very difficult today to play it incognito. And if you decide to make a living from it, I have nothing against it. But do not shed tears on social networks, nothing is weaker than to bow down like this. It disgusts me. Every internet publication that says '' We're not Nazis '' is a defeat in itself. That's my opinion. We already all have nicknames and false identities anyway, no need to give them more. Yes indeed, I love to disguise myself and hide myself. To spy, to look down on the prey, to examine him, to be someone whom the other must absolutely fear because he does not know who he is or what he is dealing with. Private shows, shows without posters and without advertising is the key and the future of the black flame. Let's leave this world of cameras to return to the cellar, it will be difficult for sure, but just today with this zine, this interview, I feel that I do what needs to be done. With disinformation more present than ever in the media, I would never like to see my face there. It's a little scary to know that even during the hours hidden in the woods, they will find me. They will know how long I have been there. Truly, the North Pole and its cold anti-human aspect becomes the last hiding place in this world that becomes more and more inhabited.

By the way, what are your musical influences? Do you come from punk / Oi! / RAC or do you have black metal roots too? What are your favorite bands? It's hard not to think about Akitsa on several tracks including "Black Flag", for example!

Artists often like to claim that "their music is pure and originally composed by the creator, with no influence whatsoever and that the trends will follow right after the album". I'm not from this school. I chant loud and proud the groups that paved the way for **MCM**. I do not associate my work with them however, because it is not the goal. But it's still a victory to see bands like **Akitsa** perform internationally. They will always be a big influence in the music I produce under the **MCM** banner. Rare are the artists who respect themselves today, having met personally the main artist, I can conclude that it came to add a dose of meaning through all this music that has been so devilishly interpreted. I will now say that my Bourreau de Village demo is a hymn to **Béru**'s **[Bérurier Noir, a French punk band from the 1980's – Ed.]** early years. Who was never effected by the first songs of this group, this black rebellion, pure and violent, I dare ask? After that it was more of the same thing. I have always been fascinated by their raw street sound, the sound box, the masks. Of course I became radicalized and probably would end up rioting with all these cons prostrate in the crowd during a concert, but sometimes I happen to listen to songs like Noire les Horreurs and then the shivers come

to me at every time. I see myself in my 15 years sitting nowhere doing nothing fighting. I bet the **Béruriers** had imagined another world than that in which we are today, at that time. The answer is not always in unity, equality, and the culture of the weak.

Your way of singing is rather singular in the genre, the grandiloquent appearance may evoke a certain Eros Nécropsique! Did it come naturally or did you voluntarily try to distinguish yourself from the usual clichés?
It came naturally, so much the better if we could make connections with something else that would allow us to enjoy music even more. As mentioned before, I go with the whim of the moment, the emotion present. Believe me it's not very often that I'm happy and smiling, so it's pretty easy to create this music. It hurts me, but it makes me feel good. In truth, what is truly good is not that which has been defined as a society; for me 'good' includes a certain suffering, a pain, but an inner peace.

After your first demo was put out with Corde Raide, you had the chance to be released by Darker Than Black, which gave you more visibility. How was contact made? What are the returns since?
The contact with DTB was done the old fashioned way; we sent some demos with the help of Corde Raide by mail to several labels in Europe. In fact I do not know if it's this way or if it's by someone who posted one of my songs in a forum. Regardless, it allowed me to be distributed on European soil, probably without DTB I would not have had this visibility. Besides, I do not know if my stock is up but the jerseys and cd are not in stock on the site, maybe I am a victim of censorship (what a surprise). I believe that my Paypal account has been suspended since my transactions with DTB, it's really made absolutely no difference, this censorship campaign. These assholes who harass us for our phone numbers, personal info, bank account, we are all fooled down the line. Imagine if one day paper money ends up disappearing! We are fucked. Obliged to make transactions strictly under the eyes of the state, it is up to us to return to the old ways, to pay in time, to exchange services. I believe a lot in this collaboration of villagers, in spite of my pronounced individualism. I dream of returning to the beautiful years when we cultivated, hunted in abundance, without a single penny, the table surrounded by several children, the offspring of iron!

Unless we're mistaken, the 3 tracks of the demo are included in their original form on the album. Why not have them re-recorded for the occasion?
Well, I think at DTB they had not heard Cuisine, and we had a little more stock to fill the album, and I had just finished a few pieces. So I sent everything and then it came out like that. The 2 albums are completely different, I like the transition just at the end of cooking; we do not expect that at all. I had a lot of fun doing this recording.

Let's linger on the message, the most appreciable thing is that you go full force without any restraint! You pour out your hatred of all these active minorities (Jews, feminists, Antifa, etc.), who are often parasitic, with the title "Let's clear the streets" collecting a rather exhaustive list! A huge generalized FUCK OFF! After such a massacre, are not you afraid of

quickly running out of cartridges? The targets are indeed many, what would be the most strategic in your opinion?
In a world as rotten as ours is today, there is no room for compromise. There is no more room for agreements between us and the elite in place. You were right in saying that I fire my cartridges on everything that moves. In fact, I try to get to the bottom of my hate, to see where it will take me. For a long time I thought crazy shooters were people without brains, with no reason. However, the impulses that I feel sometimes dare to show me what these people could feel during their carnage, during their crisis of madness. I am fascinated by their actions. In terms of having strategic targets, unfortunately it's not my fight. Let me throw the first stone because I am a poor, brainless type, no fucks to give. I just lost faith in everything around me. I play comedy every day. I'm pretending. I go through these people who are all motivated to follow the lie, become, incarnate. Sometimes it becomes too heavy to bear, and these songs are born in a circle without a real end goal, only they allow me not to sink into madness. Music is my reason for living, and we can do what we want, with our own hands, and flourish through it. As you all are experiencing enormous changes in society, the dilution our collective thoughts, crushing any common uprising, so that we are all different, or all the same under their flag, in ignorance and they want to ensure as well that never can we gather again for our language, our origins, our flag.

A declensionist discourse, spreading all the indecency and decadence of the world, with no other possible outcome than mass murder, is it right to see something positive in your music? If so, what would it be?
No. In my opinion it is to accept the lie, to pretend that everything is fine. Happiness is a choice. Obviously, we suddenly choose to drop four walls around us, get rich on material goods, respond to our desires propelled by the media, find satisfaction in the eyes of others and our position on the social ladder. The positive is poisoned. Balance is something that speaks to me. I would like to achieve this balance, I work there every day. A perfect balance between instinct and animosity that lives in us,

as well as our emotions. Death, rupture, failure. Nobody was born with the necessary resilience. We have become weak, dependent people, on our knees. What is the use of science, if it is to belittle us to beings without power? There was a time when kings enjoyed astral forces, pure blood, power and supreme dominion. Today we have human rights ambassadors, able to lock us into laws, depriving us of every little thing that could make us exceptional.

In the end, your first album is a pamphlet, radical, without nuance, dark and eminently reactionary. You will undeniably be labeled NSBM, but one cannot even say that you are basically NS. One wonders even if you have stuck by the label by provocation! Is this really the case? Do you have a political vision of things, or would it be more a form of nihilism that has pushed you to write this album? What is your true vision of the world?

I think I answered this in a response above. I do not really like to proclaim myself a member of anything, or classify my music under a label, I call it hate metal and radical, in short, only to warn those who want to support me without knowing what I'm doing. This world is ugly, I found some small landmarks in the shelter that give me a certain peace of mind, I try to go as much as possible, forget the time, forget the reality. There are many groups labeled NS that bother with politics. I have a hard time being a sheep, even if it's towards a diabolical goal, I do not like to follow. I like to flirt with chaos, without law, without precise order. As for the Reich, I admire the climate of terror they created, the final solutions that chill the blood, their militia uniforms, their domination, their vision of the world, the way they wanted to change it, their vision on art and the great stories of humanity. I forget the fact that many were following blindly or under pressure the moustached Guru, that appeals less to me. But the way he has brought them all together is historic, even beyond the human race.

In the news you must have heard about Brenton Tarrant, the Australian who killed 50 Muslims in two mosques in March 2019, echoing the actions of Breivik in 2011, who was also opposed to widespread "replacement", with a "manifesto" providing a key . In a way, he put into action what you set to music! So, what do you think? Given the hype, should we ask who benefits from the crime?

I saw everything on the internet, live on Facebook. I am more than happy that he was able to share his bravery on social media, that everyone was able to witness his reign of terror. I depise social networks (yes I use them sometimes, I curse them anyway), and here are all the dirty whore moralizers. You got caught in your own game. We turned the gun on you. Suffer, band of false prophets. I venerate evil, I encourage nobody to take up arms, I am leader of nothing at all, however when an event of this kind occurs, I share the folly and the justified hatred. When it lives in us, when it comes up in us, sometimes it becomes too difficult to reason. I will argue that you can not accuse a film director of encouraging a murderer because he religiously worshiped your film. Each is master of his destiny, or victim of his inner hatred, which grows daily. Should we continue to feed it? My fire must never be extinguished, so I put gasoline on it when necessary. What a feeling it must be to be invaded by his inner fire.

Could we see behind these violent actions, behind your music and that of other radical groups of the scene, a beginning of revolt of the "little whites" as they say? Too poor to interest the right, too white to interest the left (historically, to take an already used formula) and therefore eternally set aside? These little whites in the process of declassification, replacement, that must be written out of history to finally repay the crimes of their ancestors?

As long as there is revolt, it does not matter which one, so long as one can be what one is, so long as one can avoid falling into laziness, into tranquility. As long as we can be warriors, and beware of the little Nazis in the living room, as the Antifas would say. Remember that the crazy killers all made their plan in the basement of mom and dad. What will you do to prevent them? Hate is back, she feeds, she takes lost souls, she motivates them, she understands them. Each land has given birth to groups of people of different colors, beliefs and customs. Supremacy enchants me when it is pure, true, old and lasting, or rather reborn from the ancestral ashes, with people who believe in the forged bond that once existed. What link will unite us tomorrow? Under the same flag, a rainbow of human beings happy to be alive, all medicated by the system and the foolhardy, it is completely disgusting, depressing, revolting, alarming. As for my fight, I will never give up my land, as all immigrants did. I'd rather die than leave. I will die on my land, whatever the cost, I will restore to it its pride, its color, customs, strength and beauty. Let us stop these bastards who will never understand what I just mentioned. I will never stay in Finland, Africa, Tunisia. I am North American, my ancestors died so that I could be born there. I must defend it, pay tribute to them. I believe, however, that it is possible to close the circle, to concentrate people of the same blood relationship in the same place, to find the lost forces. Just for these words, I am 'facho'. Well, let me bombard myself with judgment, who gives a fuck! What unites the small communities is strength, and I radically exclude religious groups. We must make sure that we will never become a mixed group of all the colors of the world. Even though this land was populated by immigrants from all over the world many years ago, time has brought about an identity of its own. In storms, diseases, wars, new France forged the fleur-de-lis. It is this identity that I speak of. It's a new day after the churches, new religions are trying to fill the spiritual void that has been created. Barricade the cities.

The title "Sang d'immigrant" is interesting because it does not have the same meaning in the same way in Europe as it does in Quebec! It is difficult to believe that Islam poses such a problem as in Europe, or is one mistaken? Why so much hatred for such innocent people?

No pity for religion. It's simple, we see what's happening on your side. We can see that you have lost control. We do not want to have that here. We have just got rid of Jesus, do not come and talk to me about your books filled with moral diarrhea. The Catholic religion has done damage that will never be avenged in its entirety. I do not want to live in a religious world. To do what is necessary, there will be deaths, there will be victims. I do not want to save the world, I have lost faith in what it has become. There is nothing left to do but fight and exterminate as many enemies as possible. I mentioned above that I played with words, here is a good example. We are all immigrant

"THEY ARE NOT ABLE TO KILL ANY BEING ALIVE, THAT'S OUR ADVANTAGE."

MAESTRO HOLOCAUSTO

children. It would be silly to say the opposite. I wanted to raise this aspect. I denounce the new rotten ingredient that is likely to change our identity, and that of our children, we do not want your dirty mouths Mohamed, your mosques, your dirty places of prayer, clown costumes, your impure language, your way of seeing and judging how we live here. The slanted eyes are not so religious, my hate is less intense, but still, they populate faster than rats. They are everywhere.

Let's stay on the subject of the big replacement. With 1.2 billion people and a growing population, the people of Africa are starting a "scramble to Europe", to quote Stephen Smith, in relative peace for the moment, helped by corrupt leaders and the incredible passivity of some of the natives (do not even talk about the Pope who wants to "build bridges and tear down walls"!). It's hard to believe that all this will end well. Do you think, like others, that a war is inevitable, even desirable?
The civil war is near. It will be total anarchy. I hope I will have the chance to take part, before leaving this dirty planet with a rope around the neck or a rifle on the temple. I hope I will have the chance to plant my knife in an enemy's heart, to feel my being enriched by dominance, supreme power. The land is wild, we forget this. The weak will die, I'm speaking the truth. To gain power and rule, innocent people must die. It's like that since day 1 of humanity. Why do we believe we can save these people? What idiocy. Peace in the world will never be possible. We will never be able to live under one roof. Our ancestors did not do it, why would it be possible with us, with laws and governments? Each one for himself, and all gather under this banner, we will fight, until death, this is our reason for living, this is our only way to win eternal peace.

Quebecois Black Metal is sees the regular appearance of promising new bands (Délétère, Ifernach, etc.) with the merit of renewing the landscape. Are you interested in what other groups in the area have to offer? Do you feel close to them?
Not at all. I do not belong to anything. I make this music, whoever wants to hear it, or share with me this deadly rage, here is what I have to offer. I do not follow anyone, I do not want to be followed either. I do not rule anything, only Satan is the link that will unite us; the forces of evil, his infernal legions, whom we acclaim, whom we beg to return, to destroy all human foundation and its rules which define us, which imprison us.

The end of the interview is approaching. Have you accumulated enough hate and disgust to feed an upcoming album?
I am still alive, I still feel my black heart beating in all its dirt and the impulses of the stress generated by this naughty world and this cancerous society. There is hope for another offering in glory to Satan. My next album is ready, it was recorded in "live", with no spectator. It will be called *Live, Inédit et Interdit*. A kind of repetition if ever the opportunity to perform happens one day.

Thank you for accepting this exchange! If you want to take the opportunity to pass a last message, it's time!
Glory to Satan. Let us serve technology, social media, their instruments that play in our heads, kill them all one by one with their own games. Shoot your crimes live, broadcast them in their living rooms, cell phones, to show them the nature of our world, a world they feed and create. Fear must return, and we must not be inhibited.

MAY 2019